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AMERICAN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

THE SHIPMENT OF CLEOPATRA'S NEEDLE. — The *Telegram* has received a letter from Henry E. Davis, of Noank, who accompanied the party which has gone to Alexandria, Egypt, for the purpose of removing Cleopatra's Needle to New York. Mr. Davis acts in the capacity of superintendent of construction. Writing from Alexandria, under date of May 11th, Mr. Davis says that the original plan was to move the obelisk through the city of Alexandria on a truck, which was brought from America for that purpose. The authorities, however, would not permit this, fearing that it would damage the sewers. It was then determined to build a float, and lower the Needle into it. This plan was successfully carried out, and the float was launched on the 30th of March last. It was simply a box 83 feet long, 22 feet wide, and 8 feet deep, very strongly constructed. At the date of Mr. Davis's letter, the obelisk was in the dry dock, and the float had been demolished. The ship in which the obelisk will be brought to New York was expected to go into dock in a few days. An opening will be made in the bows sufficiently large to admit of the introduction of the Needle, which will be run in on cannon-balls, and the opening will then be closed up. It was expected that the ship would be in dock about six weeks, and that only a few days' additional time would be required to complete all the preparations for her departure. After the obelisk was launched, the ways were reconstructed and a barge hauled out, on which was placed the pedestal and foundation stones. The pedestal was on board the ship at the date of Mr. Davis's letter. It weighed forty-four tons, and was hoisted and lowered by means of derricks. Mr. Davis enclosed a rough sketch of the obelisk, as it was found on the arrival of the party, which shows that the earth had sunk since its erection, and also that the sands of the desert had covered it up some fifteen feet by actual measurement. Concerning the masonic emblems on the Needle, about which there has been so much controversy, Mr. Davis writes as follows: "The Masonic emblems, about which there has been so much controversy through the papers, are, without doubt, genuine. You will see that the foundation is composed of three steps, the mystic number in masonry, and inside of these steps was found the square, which is of granite, the same as the obelisk; also the perfect ashler and the rough ashler, which are granite; the lamb skin is of the whitest of marble; the square and perfect ashler are polished; the trowel is perfect in shape, although rather rusty." — *New London (Conn.) Telegram*. — It is reported in the papers that the steamer *Dessouk*, which sailed from Alexandria for New York on Saturday, June 12th, with the obelisk on board, arrived at Gibraltar on the 24th of the same month.

CARIB ART. — Prof. Otis T. Mason, of Columbian College, Washington, D. C., communicates the following notice of some interesting observations recently made by him: —

"The student of archæology often finds himself upon the brink of a wide chasm which separates the proximate from the remote past. In America we have the aborigines, whose shadow has but recently passed across the continent; and, far back of them, the mound-builders, the cliff-dwellers, and the architects of Middle America and Peru. The same is true of the Eastern world: back of the past lies antiquity. It is very difficult, at times, to find the bridge which connects these epochs of civilization; but when such a viaduct exists, it leads to most important consequences. It has been my good fortune, lately, to connect the Carib artists of the days of Columbus with those who sculptured the stone collars and mammiform stones of Porto Rico. Herrera informs us that, when a company of Spaniards in Cuba visited a certain *cacique*, he caused them 'to sit down on a seat made of a solid piece of wood, in the shape of a beast with very short legs and the tail held up, the head before, with eyes and ears of gold.' Two of these very stools have been found in a salt cave in Turk's Islands, ornamented just as described in Herrera. Now for the connection. In the Latimer Collection from Porto Rico there is a stone stool, carved from a single slab, and corresponding in every particular to the wooden stools on which the Spaniards sat. This stool and others of varied pattern were found, with stone collars and mammiform stones, on the island of Porto Rico. So that the connection is complete between the old polished-stone-workers and the wood-carvers of Columbus. This leads to a further discovery. In nearly every archæological museum are stone implements resembling *metates* (cocoa mortars), but ornamented with scroll patterns on the inner surface. Now, no savage would be so foolish as to spend months in carving an elaborate pattern which a muller would destroy in the preparation of a single breakfast. These ornamented so-called *metates* are seats, one and all, and belong to the class above-described."

COLOR-PRINTING IN AMERICA. — Mr. E. M. Barton, Assistant Librarian of the American Antiquarian Society of Worcester, Mass., writes concerning the color prints by Dearborn, one of which was described in the *REVIEW* last month, that there are two of these prints in the Society's library, one of them a duplicate of the *Niagara*, the other a *Plan of Boston*, dated Boston, February, 1814, three months earlier than the date on the *Niagara*. The plan has, in the margin, this entry in Mr. Isaiah Thomas's handwriting: "On Wood. Done by the New Method of Printing the Colours, 1813." Mr. Thomas was the founder of the Massachusetts Library and of the Library of the American Antiquarian Society. Mr. Barton kindly took the trouble to examine the Boston papers of 1813 and 1814, but did not find in them any light on the "new method."

MUSEUMS AND COLLECTIONS.

THE METROPOLITAN MUSEUM OF ART, NEW YORK, was opened to the public on the evening of May 31st,

as an experiment, at an admission fee of twenty-five cents. In the daytime, when the admission was free, 29,856 persons visited the Museum, while in the evening there were only 569 visitors, of whom 444 were admitted on complimentary tickets. The cost of the experiment was about one hundred dollars. It is reported that the trustees are ready to open the Museum on Sundays if the funds can be secured to meet the increased outlay. Another *Hand-book*, the second in the order of the series, has lately been issued. It deals with the *Potteries of the Cesnola Collection*.

MUSEUM OF FINE ARTS, BOSTON.—The exhibition of drawings, water-colors, and engravings by William Blake, arranged in the first print-room, opened early in June. The catalogue describes 147 numbers, including original designs and engravings by Blake, among them some of his curious color-prints, engravings by him from the designs of others, and by others from his designs, and also a few by persons intimately connected with him, such as James Parker, who was Blake's partner in early life. The Preface to the Catalogue says: "The present collection is the first which has been attempted in this country, and was occasioned by the temporary deposit here of a number of pictures by Blake belonging to Mrs. Alexander Gilchrist," who, it will be remembered, is the widow of the author of the *Life of William Blake*. In the list of books on Blake given in the Preface, it would have been well to mention also *William Blake, a Critical Essay*, by Algernon Charles Swinburne.

ART EDUCATION.

ART STUDENTS' LEAGUE, NEW YORK.—The League, in a circular lately issued, announces that it has secured the services of Mr. William Sartain as instructor in the life classes for the season of 1880-81. Mr. Sartain, son of Mr. John Sartain, the well-known mezzotint engraver of Philadelphia, studied with Yvon and Bonnât, and was also a pupil at the École des Beaux-Arts. Students desiring to enter are requested to make early application, as many applicants during the past season were unable to obtain admission, owing to the fulness of the classes.

COOPER UNION, NEW YORK.—The annual reception of the Male Art Department of the Cooper Union was given last evening [May 28th], and was attended by several thousand persons. Mr. Peter Cooper and Mr. Abram S. Hewitt were present during the greater part of the evening. Specimens of the work of students in the various departments of the Night School of Art were exhibited. The total number of students admitted to the School of Art during the term just past was 1,656, and of that number 842 remained until the close of the term. Certificates of proficiency have been issued to 341. — *New York Evening Post*, May 29.

DRAWING IN THE PUBLIC SCHOOLS OF NEW YORK.—"The exhibition of 15,000 pencil drawings by the pupils of the primary and grammar schools in this city is a highly interesting event. It is taking place to-day, on the top floor of the Board of Education's building in Grand Street, east of Broadway, having begun this morning, and being intended to continue until next Tuesday. The young draughtsmen are boys and girls between the ages of six or seven and sixteen or seventeen, and their subjects range from simple combinations of straight and curved lines to full-blown studies of flowers, vases, and

other still-life objects, in the representation of which appear applications of the principles of shading, perspective, and designing. For twenty-five years, instruction in drawing has been given to the pupils of our public schools, but it was not until four years ago that a systematic course with regular hours was established. Two years ago, in the same place, a similar exhibition was held. It was the first of the series. The time given to drawing in the schools is about one hour a week. Some of the regular teachers are competent to instruct in this department, and do instruct successfully. Their labors are supplemented by those of special masters who make periodic visits. A thorough knowledge of drawing is at the foundation of all true excellence in the arts of design, and one of the hopeful academic signs of the times is that this fact is becoming more and more widely appreciated. But we trust that not all the apt little scholars whose works appear in this exhibition wish or purpose to become professional artists. Only a few of them, probably, could obtain even a comfortable living as occupants of studios. Their wise course will be to use their knowledge of draughtsmanship in the spheres of industrial art or in humbler spheres still. A carpenter is a better carpenter when he can draw." — *New York Evening Post*, June 17.

ADELPHI ACADEMY, BROOKLYN, N. Y.—The exhibition of the Adelphi Academy was held on June 14th, "Founder's Day." The school has 90 art students, of whom 50 come solely for instruction under Prof. J. B. Whittaker, who has been in charge five years. The course embraces free-hand, antique, and portrait in crayon and in oils. "The exhibit," writes a correspondent, "was creditable to teacher and pupils."

THE QUEEN'S COUNTY, L. I., AGRICULTURAL ASSOCIATION offered money premiums for the best fine-art specimens at their Fair, held on the 17th and 18th of June. Of a score of drawings in crayon and pencil, all save one are reported to have been of most puerile character.

THE PHILADELPHIA SCHOOL OF DESIGN FOR WOMEN closed its season of 1879-80 with a reception at the Academy of the Fine Arts, on the evening of June 21. The examination of the graduating class seems to have been very severe, since only nine of the thirty-one who submitted to it secured diplomas. Three gold medals were awarded:—One, founded by George W. Childs, to the student attaining the greatest proficiency during the school year, whose report for attendance and deportment is entirely satisfactory. Second, the "Ledger Medal," also founded by Mr. Childs, for the best original design for printed or woven fabrics, displaying refined artistic taste and practical skill in execution. Third, presented by James L. Claghorn, in honor of Mrs. Sarah Peter, the founder of the school, for the best original design illustrating a passage in some literary work. A scholarship, founded by Mrs. William J. Horstmann, was also awarded, for neatness, earnestness of purpose, strict observance of the rules and regulations, and a general devotion to the best interests of the institution. In addition to these prizes, some thirty-five premiums were awarded for work in different departments. The work exhibited represents almost every imaginable manner of compelling the fine arts to serve their plainer sisters, and, in a few cases, ventures beyond this into the region of pure art. The large collection is evidence of untiring industry, intelligently directed; and in some departments (notably that of de-

signs for printed and woven fabrics, including wall-paper) the results are very gratifying.

INDUSTRIAL ART EDUCATION IN MASSACHUSETTS.—An exhibition of works by the pupils of the Massachusetts State Normal Art School, and of the free evening drawing schools in Boston and other cities of the State, was held at the rooms of the Normal Art School, in Boston, in the early part of June. In their report, the board of judges, Mr. Charles C. Perkins, chairman, say that the exhibition, though necessarily smaller than the joint triennial exhibition held last year at Horticultural Hall, seems to them in some respects even more worthy of commendation. "We see in it," the report goes on to say, "still higher results of the now generally adopted system of careful grading of work to the capacities of pupils of all ages than before, and the same absence of all these obnoxious efforts at picture-making which we took occasion to signalize in our last year's report as praiseworthy. We also see with undisguised satisfaction a greater number of examples of design directly applied to industrial purposes, as in the excellent exhibit from New Bedford; a striking illustration of the advantages of class-teaching furnished by the series of charcoal drawings from the Roxbury free evening drawing school, and an evidence of what energy and enlightened effort can do to widen the limits of work in a practical direction, in the clay models of rosettes and objects of various kinds furnished by the pupils of the Newton High School. As the exhibition is held in the lower story of the Normal Art Training School, it is natural that any intelligent observer should ask what influence that school has exercised, through its students, upon the work here shown, and, on inquiry, he would find that it is in every respect important. Several of the State schools, as, for instance, those at Lawrence, Newton, Kingston, Dedham, and the Westborough Reform School, have as teachers graduates or students of the State Normal Art Training School, and this is also the case with the Boston free evening drawing schools. The result is uniformity of method in systems of teaching, and a general harmony of effort to make what is taught practically useful to pupils in schools of all grades. Everywhere we see proof of that clearly defined purpose to lay a solid foundation for industrial skill, by the application of science and art to industry, which shows itself in the courses of study pursued at the State Normal Art Training School, and from it has extended to all other schools acting under its influence."—The exhibition of the city of New Bedford, which contained a number of completely finished art-industrial objects, is thus explained by Mr. Henry F. Harrington, the Superintendent of Schools of New Bedford: "The embellishments on the glass-ware, metal plates, and wood frames, shown in connection with the exhibit of the New Bedford schools, are products of youth who have obtained remunerative employment as designers, decorators, etc., in consequence of proficiency attained in those schools. The engraving on the metal plates is labelled as the work of High-School scholars, because the young men who executed it obtained employment prior to the period of graduation from school, and have been allowed to prosecute their art study with their class to the completion of the regular course. There is a constant demand for the services of youth of both sexes who have become skilful as designers, etc., in our schools, and our experience is amply exemplifying the wisdom of the statutes requiring

drawing to be taught in public schools, and the excellence of the system of drawing by which our schools have been taught." To these explanations the judges add that, according to information obtained from Mr. Arthur Cumming, the teacher of drawing in New Bedford, "applications were made to the High School by certain New Bedford manufacturers for a number of boys who there received instruction in drawing from him, and that the request was granted on condition that the boys sent should continue their lessons at the High School. Could there be a better proof that the need for skilled labor has begun to be felt, and that those who can give it will not fail to find employment in those branches of industry which specially require artistic assistance? In the exhibit, besides the large frame containing examples of work in the day schools of New Bedford, which begins with drawings on slated paper from the primary schools, and shows examples of Grammar and High School work, culminating in architectural, machine, model, and object drawing, and the coloring of plants from nature, there are cases containing examples of painting on china and original incised designs for the decoration of frames and metal plates, prepared in the High School, and engraved by the High School graduates; also a number of frames containing water-color drawings of plants, with analysis, and conventionalized ornament. It would be difficult to find anywhere a more complete illustration of what can be done by intelligent instruction in the high schools of a city than that which is afforded by the New Bedford exhibit."—The report, after a detailed consideration of the exhibits of other cities, closes as follows: "On the whole, we see with satisfaction the practical education given through drawing beginning to affect the products of the work-shop in all localities where competent teachers are employed. This realizes the intentions of those who first projected the free evening drawing classes and the preparatory stages for them in the common day schools. Art is being rapidly and practically allied to industry, and through the agencies now in existence. We shall not have to wait in order to see the results of our forethought in the past, for it is even now here before our eyes. On all sides we see evidences of a new and growing public taste, arising from instruction in the schools, which is refining, not only the producing power of our people, but increasing its value; and the higher standard of taste now becoming general demands better and more skilful productions from those who have to satisfy it. We invite the manufacturers of New England to examine the works of children displayed in this exhibition, to enable them to forecast the probable taste of the rising generation when arrived at maturity."

SCHOOL OF DESIGN, CINCINNATI.—The annual exhibition took place June 7th to 12th. A glance at the work of the students showed the great difference between the present and previous exhibitions. The drawings from the antique were few in number, and no longer dominated over the work in the other departments. The studies from life covered the greater portion of the wall, and were evidently the chief reliance of the managers of the school. Miss Elizabeth Nourse received the gold medal for the best original design in crayon, and to Miss Caroline Lord was awarded the silver medal for the second best designs. Miss Laura Fry received the first prize in the department of sculpture. The exhibition of wood-carving, made under the direction of Prof. Benn Pitman, was exceedingly cred-

itable. The display of water-colors was not up to the range of work in previous exhibitions, nor were the designs for mural decoration equal in extent or variety to the exhibits heretofore made, although there were several excellent designs that would do credit to any institution. Defective architectural details are the feature most to be complained of in the mural decorations as well as in the wood carvings.

THE COLUMBUS, O., ART SCHOOL has just closed its second year. About 250 students attended during the last term. The School has departments of drawing, decorative design, water-color painting, art needlework, china painting, wood carving, and a life sketch class. These are under the charge of a corps of six teachers, with Prof. W. S. Goodnough as Director. The Second Annual Exhibition was held on June 22d, 23d, and 24th, when about 400 pieces of work were shown, being about one quarter of all done during the year. The oil, china, and wood carving exhibits are reported to have been especially fine.

ST. LOUIS SCHOOL OF FINE ARTS. — The Annual Exhibition of the St. Louis School of Fine Arts was held on the 7th of June. Prof. Ives, the Director, in his report gave a brief outline of the different art schools of the country, date of organization, number of students, and such other facts as were necessary to a succinct history of art education in America. In regard to the St. Louis School, he said that it commenced in 1874-75 with a course of five lectures upon decorative art and the influence of art decoration on manufactures. Next there was a free evening class in geometrical design, with one teacher, the first session opening with eighteen pupils and closing with forty-three. In the second year the attendance increased so that an assistant teacher was necessary. The third year three assistants were required, and free instruction ceased. The evening lectures were continued during the second and third years, and were well attended. Besides the evening classes instruction was given in the drawing and painting rooms during the day. Last year 370 persons received instruction in this school, 82 females and 288 males; of these 130 were enrolled as students of the Art School alone, and 240 as students from the other departments of Washington University. The Professor gave forcible illustrations of the wealth-creating value of industrial art. Taking a brick, a tile, and a vase, — the latter decorated by a lady in Cincinnati, — he showed that, the material being the same, the products increased in value in exact ratio to the artistic talent employed in their production. Among the audience were several of the most wealthy and liberal-minded men of the city, and it is confidently asserted that Prof. Ives's appeal for an ample endowment for his department of the University will be liberally responded to. It may be well to state here that Washington University, of which the Art School is one of the departments, was founded twenty-five years ago. It now possesses endowments, real estate and other property, amounting to about \$1,000,000. In its various departments last year, there were about 800 students. Its course of study is as thorough as that of any college in the country, and art instruction is insisted upon, and an applicant for a degree must pass a satisfactory examination in this branch of study, the amount of art knowledge necessary depending largely upon the profession chosen by the graduate. The results of last year's work were a surprise to the most ardent friends of the school, particularly in the painting

class. Some of the studies in color from draped and nude models were surprisingly good. The medal which was designed some months ago by Mr. Creswick (nephew of the well-known English landscape painter), to be given annually to the student showing the greatest progress, was awarded to Miss Fairchild. Prof. Ives goes abroad this summer in the interest of the Art School.

UNIVERSITY OF MINNESOTA. — The course of instruction of the University of Minnesota for the year 1878-79 included a series of lectures on the fine arts by Prof. Campbell. The course will, however, have to be omitted next year, as Prof. Campbell has resigned.

EXHIBITIONS AND SALES.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS has made arrangements for obtaining from American artists in Europe a representative collection of their works to be placed in the Second Annual Exhibition of the Philadelphia Society of Artists, which will be opened at the Academy on the 1st of November. Eighty pictures were promised for this purpose by artists who were present at a meeting held in Paris on the 7th of May to consider the Academy's proposition; and at the same meeting measures were taken to open communication with artists in other cities. A jury was also appointed to pass upon the works offered, which are to be collected in Paris. This jury is composed of the following gentlemen, — Messrs. Bridgman, Bacon, Blashfield, Dubois, Knight, Loomis, May, Pearce, and Sargent. On this side, the Philadelphia Society of Artists is assured of such liberal contributions of good work from New York and Boston, as well as at home, that it will be possible to insist upon a high standard of merit. Altogether, this exhibition is certain to be a great advance on any exclusively American exhibition ever held in Philadelphia before.

MUSEUM OF FINE ARTS, BOSTON. — The exhibition of contemporary art to be held at the Museum of Fine Arts will open Nov. 9th, and the circulars and blanks will be ready about July 1st. The jury is to be selected by the Trustees of the Museum from among the artists of Boston.

NATIONAL ACADEMY OF DESIGN. — The sales at the Spring Exhibition, as officially announced, included one hundred and three paintings, one bronze medallion, and one plaster group. The total money value of the sales is reported at \$30,000.

BROOKLYN ART ASSOCIATION. — The sales at the May exhibition amounted to only nine hundred dollars, with some negotiations pending at the close.

ROCHESTER ART CLUB. — The second exhibition of this Club, which opened on the evening of May 10th, is spoken of as a great success by the *Rochester Morning Herald*, and special mention is made of the catalogue, which was illustrated by reproductions of the various artists' works. The following are named as among the noteworthy pictures of the exhibition: — *Sea Breeze from the Sand Bar*, by Harvey Ellis; *Solitude*, by John Z. Wood; *Daffy Down Dilly*, a water-color, by Emma Lampert; a water-color *Arrangement in Blue and Green*, by Anna Williams; *A Mill in the Catskills*, by William J. Lockhart; *Morning on the Upper Ausable*, by Frederick T. Vance; *The Village Blacksmith*, by Rev. James H. Dennis; *Sketch from Nature*, by William Henry Shelton, formerly of Rochester, but at present residing in New York; and a

bust of Dr. Moore, by J. Gurnsey Mitchell. The black-and-white part of the exhibition is also awarded high praise.

BOSTON. — The last auction sale of the season, held by Messrs. Leonard & Co., June 3d and 4th, brought to the hammer a collection of water-colors mostly of the Spanish-Roman-French School, and many of them sketches of very little artistic merit. The prices ranged from \$4 to \$450, which latter was the sum paid for Vibert's *Spanish Beauty*. Following are the drawings which realized the largest sums:—J. Faulkner, *Northumberland Coast*, \$155, and *Old Cottage near Balmoral*, \$100, both of them works of a very large size; P. Gabrini, *Cavalier's Courtship*, \$101; F. Brissot, *Sheep and Shepherdess*, by all odds the best picture in the lot, \$200; D. F. Blommers, *Fish Girl*, \$136; Charles Bombled, *The Skirmish*, \$105; O. De Penne, *Hunting Dogs at Rest*, \$112.50; Costantini, *Fish Market at Rome*, \$127.50; Meissonier, *Cavalier*, very small and slight, \$125. An uninteresting Fortuny, *Roman Peasant Girl*, in spite of the accompanying attestation of originality, brought only \$75; a large sketch by Zamacois, *In the Garden*, designed, according to the catalogue, for a plaque by order of the Empress Eugenie, was knocked down at \$60.

COMPETITIONS.

The prizes offered by Messrs. L. Prang & Co., the well-known chromolithographers of Boston, for designs for Christmas cards, brought out about six hundred sketches in oil and water-colors, which were exhibited at Moore's American Art Gallery, New York, the first week in June. The prizes were awarded as follows: First prize, \$1,000, Miss Rosina Emmet, of Pelham, N. Y.; second prize, \$500, Mr. Alexander Sandier, a French designer, in the employ of Messrs. Herter & Co., of New York; third prize, \$300, Mr. Alfred Fredericks, of New York; fourth prize, \$200, Miss Anne Goddard Morse, of Providence, R. I. Although the very great majority of the designs were of the poorest kind, and many people do not seem to be satisfied with the awards made by the judges, the competition may nevertheless be considered a success, and Messrs. L. Prang & Co. announce that they intend to repeat the experiment on a larger scale, with more time given competitors to prepare their sketches. About ninety of the best designs were taken to Boston, where they were exhibited at the gallery of Messrs. Doll and Richards.

MONUMENTS.

Since Mr. Sartain's letter concerning the Philadelphia Washington Monument (see pp. 402 and 403) was written, the competitive designs have been shown to the representatives of the press, and to a limited number of other visitors, admitted on cards, and the expression of opinion in the Philadelphia papers on the merits of the several projects, as well as on the course pursued by the committee, has been pretty lively. "Wisely discarding the suggestion of a promiscuous competition," says the Philadelphia *Times* of June 22d, "they [i. e. the committee] two years ago addressed a circular letter to a number of distinguished sculptors, both American and foreign, inviting them to furnish designs for the monument. . . . The great majority of those to whom this invitation was given — among them such men as Mr. Ward and others of our

foremost sculptors — declined to enter into a competition of this kind. . . . The result was that only five artists altogether accepted the invitation, and it was from among the designs furnished by these five that the trustees have made their choice. . . . It will be seen from the description that the proposed monument is of very great importance, from its size as well as from its general character. Its completion will necessarily occupy five or six years at least, and its cost will probably exceed \$200,000. So far as a judgment can be formed from the model, it would seem that the cost might be reduced with advantage to the work, since its most obvious fault is an excess of detail, which is destructive to the sense of repose one looks for in a monument or work of sculpture. The groups at the front and back of the pedestal are exceedingly well modelled, but with what seems an unnecessary exaggeration of action, and the whole pedestal, being covered either with figures or with ornate scroll work, the eye seeks in vain for some blank space on which to rest. This criticism does not apply to the reclining figures on the base, which are sufficiently restful, and the statue itself, if not extraordinary, shows the handling of a good sculptor. It has been suggested, that the design shows a strong likeness to Rauch's monument of Frederick the Great, but it is nothing more than that family likeness which may be traced in all the academic work of the Berlin school, emphasized, perhaps, by the fact that Siemering was a pupil of Rauch, and closely associated with him. There could be no mistaking the German origin of the work, either in the general composition, or in the drawing of the individual figures. Apart from details, the largeness of the design must give it an imposing character, and if erected upon a well-chosen site the monument could not but prove effective." According to the *Public Ledger* of June 23d, "the unwillingness of leading American sculptors to compete, even for a two hundred thousand dollar prize, when they must prepare models at their own risk," is shown by their absence. The exhibition, according to the same paper, demonstrates "the lack of grace and beauty, the poverty of composition, in the few American models that are exhibited, and the decided eminence of the Prussian Prof. Siemering over all the rest. It also shows, with all the grandeur and nobility of outline that the latter's model displays, and the richness of his invention, some shortcomings in the *American* details, that such a monument should not present. The genius of Colonial America who raps the sleeping farmer over the head with her sword, does not represent in any sense the uprising from Lexington to Concord, nor the alertness of the American militia-men to take part in the struggle. . . . The whole design needs to be Americanized in the true sense of the word. . . . The whole effect, however, of the Siemering model conveys a sense of what a monument, as distinguished from a mere portrait statue, should be." In its issue of June 24th the *Ledger* resumes the consideration of the monument question, and comes to the following conclusion: "If this model is to be adopted it cannot be made satisfactory, unless the artist agrees to come here to do the work, where he can study forms, objects, and other accessories with which he is not familiar. A still better plan would be for the Society to consider the giving of a commission, out and out, to the American artist who has demonstrated his ability to produce as good monumental work as can be furnished anywhere." The *Telegraph*, in

an editorial printed in its issue of June 23d is of opinion "that the great American public does not want any more monuments, and especially any more Washington monuments," and it thinks that this proposition "has been proven about as conclusively as it is possible to prove any proposition." Of the models exhibited, writes the *Telegraph*, "the less said about the majority of them, the better. All but one are inadequate, and that, while it has many positive merits, is so far from being beyond rational criticism, that we hope the gentlemen who have the matter in charge will hesitate a good while before deciding to adopt it." While conceding that Prof. Siemering's model is dignified and truly monumental, the *Telegraph* nevertheless thinks that "it is the embodiment of that commonplace respectability which is the degradation of high art," that "it is but a faint echo of a many times repeated echo which in its origin was a noise rather than a musical sound," and that "it is marked by a Teutonic pseudo-classicism that certainly is not admirable." After breaking a lance for Mr. J. Q. A. Ward, and justifying his refusal to take part in the competition, the *Telegraph* comes to the conclusion that "the result is, the Cincinnati Society is reduced to the choice of either spending its carefully-hoarded funds for a pretentious piece of uninteresting commonplace or beginning all over again." This latter would certainly be a mere waste of time, money, and energy, seeing that it is proved beyond doubt that the public wants no more Washington monuments, and, no doubt recollecting this dictum, the *Telegraph* critic is inclined to counsel the Society of the Cincinnati to "wait for an indefinite period, or for ever, rather than have one of our prominent public places encumbered with a monumental pile which will be of no particular credit to anybody." The other competitive designs are thus described in the *Philadelphia Times*: "Mr. Franklin Simmons, a New England artist now living in Italy, contributes a large model of considerable merit. It is a lofty pedestal surmounted by a standing figure of Washington. Around the shaft are figures of the fathers of the Republic in high relief, and upon the broad base are four detached standing figures, — most conspicuous among them, Fame, pointing upward toward the hero with her branch of palm. The design has the advantage of a certain dignity and repose, though the modelling of the figures is commonplace. The design of Mr. Thomas Ball, which is shown only in a photograph, displays more knowledge, if not more invention. It is a tall and well-proportioned shaft, also surmounted by a standing figure. Each of the four sides of the shaft is broken by a niche containing a portrait bust, and at the four angles of the base are four seated figures, quite classically sculptural. There is just enough likeness in this design to that of Mr. Simmons to suggest a comparison, which is decidedly to the advantage of Mr. Ball. The two small models contributed by M. Fremiet, a Parisian sculptor of some reputation, are mere sketches in the freest French style. One is a simple equestrian figure upon an oblong pedestal, upon the sides of which are a number of figures too roughly modelled to express their character or purpose. The other is a fanciful conception of Fame, in the guise of a flying figure with outstretched wings, crowning Washington, who stands quite meekly upon a pedestal, which is supported by a rather savage sort of caryatids. There is also a fifth design, by Mr. A. L. Lansing, which suggests nothing so much as an overgrown pyramid of ice-cream, decorated at

top and bottom with small figures of the same material. It does not demand detailed criticism." Two sites for the monument, both in Fairmount Park, have been prominently mentioned. One is on George's Hill, the other on a promontory on the east bank of the Schuylkill, below Grand Avenue Bridge.

An important monument is now being modelled and cast at Cincinnati. It is the Odd Fellows' Monument, which has been so long had in contemplation by the members of the order in the city and vicinity. It is to be erected in Spring Grove Cemetery, near Cincinnati, and will when completed be thirty-four feet high. On the summit will be a figure of Moses in bronze nine feet in height. This figure will stand upon a triple column of granite with caps of the same material, in which the "all-seeing eye" and the "three links" have been successfully adapted for architectural decoration, and incorporated into the details of a composite cap. The triangular base of the column will support three sitting allegorical figures, each six feet two inches in height, and representing respectively Friendship, Love, and Truth. Between the projecting corners of the bases are placed in the granite surfaces three bronze panels, each four feet six inches by one foot nine inches, representing Jonathan and David after the Covenant, Rebecca at the Well, and a Patriarchal Encampment. The mottoes, "Relieve the Distressed," "Visit the Sick," and "Bury the Dead," appear on various portions of the work. The entire monument is under contract for \$20,000, and is to be completed by March, 1882. The sculptor is Mr. Louis T. Rebisso. The casting will be done at the bronze foundry of Messrs. Rebisso, Mundhenk, & Co., in Cincinnati.

On June 3d the Speaker of the House of Representatives submitted a communication from the Secretary of State relative to the erection of a monument to mark the birthplace of George Washington. Mr. Harris, of Virginia, thereupon introduced a resolution appropriating \$30,000 for that purpose, and it was unanimously agreed to.

The South Carolina Legislature has appropriated \$15,000 for a bronze statue of Gen. Morgan, the hero of Cowpens.

CLUBS AND SOCIETIES.

BOSTON ART CLUB. — At the last monthly meeting of this Club, held on the evening of June 5th, the Board of Government was authorized in due form, by a unanimous vote of the members present, to expend a sum not exceeding \$75,000 on the new club-house, including the cost of the land. The selection of a plan is still undecided at this writing, as it is thought best to "make haste slowly," and to examine the subject carefully before coming to a final decision.

THE PAINT AND CLAY CLUB. — A new club has been started under this name by a number of artists in Boston. It is to be something of the nature of the New York Tile Club.

PHILADELPHIA SOCIETY OF ETCHERS is the name of the new etching club whose formation was chronicled a month ago.

THE FAIRMOUNT PARK ART ASSOCIATION, of Philadelphia, "is a society of ladies and gentlemen who desire to embellish Fairmount Park with fountains, statues, busts, and similar ornaments, such as good taste shall dictate." Its efforts in this direction, covering a period of seven or

eight years, have thus far resulted in the ornamentation of the Park by the following works:—A bronze statue, *Night*, by Edward Stauch, placed on George's Hill; bronze group, *Hudson's Bay Wolves*, by Edward Kemeys, at Lansdowne entrance; bronze group, *Dying Lioness*, by Prof. Wolf, of Berlin (well known, also, by the capital etching made of the group by Mr. Peter Moran), at the entrance to the Zoölogical Garden; group in red sandstone, *Tam o' Shanter*, by Thom, on the river drive, opposite the boat-houses; one drinking fountain, five ornamental fountains, and a horse-trough. The Association has also placed in Horticultural Hall a marble statue, *Il Penseroso*, by Mozier, and two of Doulton & Co.'s terra-cottas, and is now setting up at the Dauphin Street entrance of the Park a large bronze fountain, purchased at a cost of \$6,400. This fountain, which is about twenty-five feet high, is a graceful composition of nine figures, the principal of which, three colossal females, half draped, support a secondary basin above their heads. From the centre of this basin the stem rises to a sphere encircled by jets curving downwards, and crowned with a smaller group of jets. All the water issued above this basin falls within it, and is delivered through lions' mouths around its edge into the main basin below. The fund for a monument to General Meade, which is made up mainly from subscriptions collected by a Women's Auxiliary Committee and the Grand Army of the Republic, is in charge of this Association. It amounts to about \$10,000, and Congress is expected to help it by an appropriation of eighty bronze cannon. The Fairmount Park Art Association has over a hundred life-members, and nearly a thousand annual contributors. Anthony J. Drexel is President; James L. Claghorn, Treasurer; and J. Bellanger Cox, Secretary.

PROVIDENCE ART CLUB.—This Club originated in a movement among the artists to procure a room for the purpose of exhibiting and selling their pictures without the intervention of dealers. From this arises a distinctive feature of the Club, which made its first exhibition to comprise exclusively the original work of *local* professional and amateur artists. Possibly one at least of the two ex-

hibitions to be held each year will in future be arranged on the same plan, in accordance with a clause in the constitution which defines the purpose of the exhibitions "to be, as far as possible, representative of the progress and excellence of contemporary art in this city and State." A charter was granted to the Club in April last, and this will necessitate a revision of the constitution. The present number of members is 180, consisting of professional and associate members. Both classes, however, enjoy the same privileges, with the exception of the provision that two thirds at least of the Executive Committee shall be professional artists. The first exhibition, which lasted from May 11th to May 29th, comprised 162 paintings, drawings, and sculptures. The sales were small, but the attendance was large, and the receipts from admission fees about equalled the expenses. According to an article in the *Providence Journal* there was "a distinctly Rhode Island flavor in subject and scenery, which may be expected to grow stronger, now that it has a nucleus of home exhibition, and from the strength of association."

MISCELLANEOUS.

THE DECORATION OF THE CAPITOL.—It appears from the following paragraph, clipped from the Boston *Advertiser* of June 18th, that, after all, something is to be done this season towards the completion of the work of Signor Brumidi:—"The joint Committee on Library, before Congress adjourned, instructed the architect of the Capitol, Mr. Clark, to give the New York fresco artist, Filippo Costaggini, a trial at completing the allegorical fresco belt in the Capitol dome left unfinished by Brumidi. No appropriation has been made for continuing the work, but Costaggini was so urgent to exhibit his skill in fresco work that the committee decided to let him show what he could do. He will soon commence work at the point where the late artist stopped. He believes he can carry out Brumidi's ideas and style in the completion of that great undertaking. If he fails, his work will be erased, and another artist will be given a chance to attempt it."

FOREIGN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

MONTE LEONE.—The *Academy* reports that, the attention of the Italian Minister of Public Instruction having been drawn to an article lately published in the paper named on the ancient walls and cemetery on Monte Leone, and to the theory of Mr. Stillman regarding their possible origin and great antiquity, (see Mr. Stillman's paper in the *First Annual Report* of the Archæological Institute of America, just published.) this functionary has directed the learned archæologist Signor Cavaliere Gammurini to make an examination of the site, and to take such steps as he may think necessary towards throwing light upon the date and origin of these remains.

DELOS.—M. Homolle, a former member of the French School at Athens, is to continue his researches, and hopes to complete the work the present season.

OLYMPIA.—The report that the excavations at Olympia would have to be abandoned for want of funds, happily turns out to be without foundation. The German parliament has voted 100,000 marks for the continuation of the work.

ROME.—The reports which are everywhere published concerning the columbarium lately unearthed are curiously at variance. Mr. Davidson, in a second letter, dated June 4th, corrects himself as regards the number of cinerary urns, of which eight were found instead of five, and he also mentions the head of Tiberius, but is inclined to